

J.D. ROCKEFELLER'S NEW HOME

A NORMANDY FARMHOUSE IN THE POCAHONTO HILLS.

Old Stone Fences Supplied Building Material—Interior Finished in English Eighteenth Century Styles—Golf Room and Office for Mr. Rockefeller.

John D. Rockefeller has long had a country home in the estate of two thousand acres that he owns in the Pocahontas Hills, but the house which he now occupies was only recently finished. A high point in this stretch of rolling country has always been regarded as the inevitable site for a home which should some day be put up there, and when the former house on the estate was destroyed by fire the construction of Mr. Rockefeller's present summer home was begun.

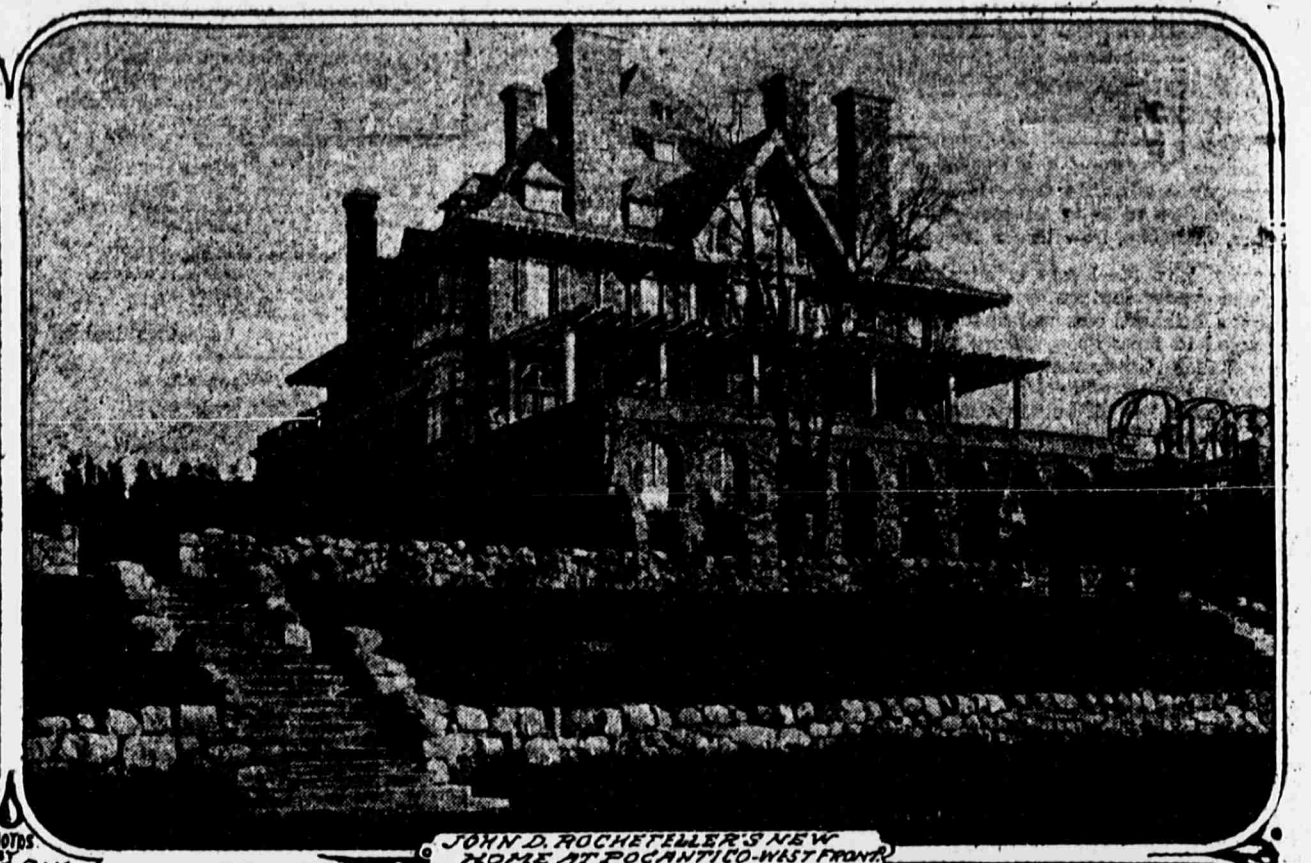
The site overlooks the Hudson and sweeps the valley for miles to the south of the Pocahontas Hills, and the distant view of New York is emphasized by the thin spires of the Singer Building and the Metropolitan Building. Northward the picture stretches to West Point.

Delano & Aldrich were the architects of the house, which Mr. Rockefeller insisted should be a simple country home and not a rival to some of the ostentatious houses that ornament the West-



RECEPTION ROOM.

HOWARD COX.



JOHN D. ROCKEFELLER'S NEW HOME AT POCAHONTO HILLS FROM



MR. ROCKEFELLER'S BEDROOM.



THE HALL WITH THE PIPE ORGAN



MRS. ROCKEFELLER'S BEDROOM.

chester hillsides. The architects have followed generally the plan of a Normandy farmhouse, although they have introduced other considerations to the physical characteristics of the site. They have sought to make the house appear as the natural summit of the hill on which it stands.

The line of the elevation is carried out in the house and especially emphasized in the towering roof of green slate. This is three stories high.

The material of which the house was built came chiefly from the old walls which used to cross the estate. The heat of the stone in form and color was selected and it also serves for the terrace. It has the advantage of being weather stained and thus imparts to the house an appearance which might otherwise have been delayed for years.

The house will be occupied chiefly during the open air months and that characteristic is revealed in the form of the building. On the south the piazzas open to the terrace and gardens with a descent of only few steps. About this level of the house there are piazzas or

terraces on every side. The southern end is finished by the formal garden. The ground falls off toward the north end of the house abruptly and here there are six stories. The first or ground floor on this side of the house contains a so-called golf room which is supplied with lockers, bathrooms and such conveniences. The entrance to this room leads to the links, and eight windows with rounded tops light the room.

Over this room is a broad piazza covered with a pergola. William Welles Bosworth, the landscape architect who laid out the grounds, has also made use of the old stone which provided the building material for the house.

The portion of this first floor not occupied by the golf room is used for the service quarters of the house, and these are for the most part finished in tiles and enameled brick.

On a level with the formal garden on the south of the house which it overlooks is the main floor of the house. Here are the drawing room, Mr. Rockefeller's office, the central hall, which contains a pipe organ and serves as a music hall, the library and the dining room. All these rooms open on the terrace. Eleven master's and ten servants' sleeping rooms are on the second floor.

The owner's office is across the hall from the drawing room. The dining room and library are on the western side of the house, and besides opening on the broad terrace at this point they have a beautiful view of the Hudson.

Ogden Codman, who decorated the two lower floors of the house, has kept within the limits of the eighteenth century, although allowing himself a wide range among the styles of that period. The various rooms show the styles of Sheraton, Hepplewhite and the Adam brothers.

The most striking feature of the rooms as a whole is the white paneled wood-

work, which serves as a background for the various decorative beauties of this period. The walls of the drawing room are paneled in the balance of plain and ornamented surfaces characteristic of the best of the Adam period. The furniture is made in the Adam manner. The room is regarded as an uncommonly successful exposition of the characteristics of the Adam style. The long rectangular panels are especially typical of the Adam brothers' work and appear not only in that monument to their genius, the Sion House but in the Earl of Derby's house. The plain panel over the chimney-

piece is especially severe, but shows in its decoration all the characteristics of the Adam school. The windows in these rooms have square tops, the round and the square tops of the windows and the furniture is Chinese Chippendale. The dining table is distinguished by the rare lattice work. A nuance in the school of Chippendale there is a side table in this designer's French manner—rare, since this devotion to foreign goods

continued such a short time—and still unmistakably English.

The simplicity of the entablature counterbalances the elaborate ornamentation of the chimney pieces. The metal masks of the four branched sconces are made to match the smaller masks of the fireplace. Details appropriate to the period are the fire screens done in the manner of Angelica Kauffman and the lamp shades, also true to the Chinese suggestion of Chippendale not only in their pictures but in their form as well. The rooms with the round top windows have elaborate hangings of richly harmonious colors.

An exception to the rule of white paneled woodwork and mahogany is found in Mr. Rockefeller's office, which is done in oak. It conforms to the decorative idea of the period of William and Mary. The woodwork is rich brown in color and the furnishings of a deep red. The sofa and chairs are in upholstery of glowing red with a small design. The round top table is done in the same manner. The draperies and the entire walls are composed of the red oak.

There is a red rug on the floor to match the furniture and the lights in the school of Chippendale made in direct imitation of candelabra of the period. The portraits of famous French financiers hang on the

walls and then, anachronistic pendant, is a typewriter, which is about the only thing in the room to suggest modern business.

The moldings on the long oak panels of the round top windows are pilasters meeting a perfectly single cornice. An old mirror of Queen Anne design hangs over the chimney hearth, which contains no shelf. The wall treatment of this room is in the manner of Christopher Wren.

To suggest the work of another noted decorator of the eighteenth century, there is the cupola in the hall or music room copied after that which Inigo Jones put into Ashburnham House in London.

Thus has Mr. Codman completed in the ornamentation of the first floor his anthology of British decorations. The eighteenth century also prevails on the floor above, which is dedicated to the sleeping rooms. Mrs. Rockefeller's room is finished in the style of the Adams, while Mr. Rockefeller's room is Chippendale. The guests' rooms are equally true to the eighteenth century English decoration. They are furnished to a considerable extent with rare old pieces appropriate to the period of the room and carry out the decorator's idea of elegance and simplicity.

SAME OLD ATLANTIC GARDEN

GOING ALONG NOW AS IN THE BOWERY'S PALMY DAYS.

Strange Races Now Listen to Its Woman Orchestra Instead of the Germans of Early Days, but Otherwise It Is Unaltered—Old Employees Who Linger.

Many interesting changes are about to be wrought in the heart of old New York as the Manhattan Bridge nears completion. The bridge is going to carve a great hole out of the very center of the district where the young blades of the '50s used to disport themselves at night, where folks went in their carriages to the opera and supper and wined just as they do to-day.

They didn't call the Bowery the Great White Way in those days because the electric light hadn't appeared, and the best they could do was to use the flimsy gas light, and not very good gas at that, and with this sort of illumination nobody thought of giving the old Tenderloin a name such as its successor bears to-

day. What it lacked in brilliancy of illumination it made up in other things, at least so Charlie Morlat will tell you at the Atlantic Garden, where he has been for half a century watching New York gradually growing away from its old haunts of pleasure.

Of the old places where gay New York used to disport itself in the '50s along the Bowery only the Atlantic Garden and the Thalia Theatre are left, the one much older than the other, for the Thalia is near the century mark, while the Garden only last month celebrated its fifty-first birthday. Since the time when it supplied the Garden with a fashionable trade between the acts of the opera the old Thalia has passed through many vicissitudes of management and of fortune and is winding up its days as a Yiddish theatre.

Not so the garden, for through the fifty-one years of its history it has remained practically unchanged in appearance, has been continuously under the same night management and has to-day the

same watchman even that it had when it opened and invited folks to drop in for a drink and a sandwich and a little good music. In a city changing so rapidly as New York you can't find many places with such a record as this, and that is why some of those who regard it as a landmark and as one of the few reminders of the Bowery's palmy days are concerned that they see the great structure of steel coming toward it from the waterfront and realize the transformation that must take place when its terminus becomes a traffic center.

They haven't turned thumbs down on the old Garden yet, but even if they don't the great bridge will come near to grazing it, and a demand has gone up from the advocates of the City Beautiful for a great plaza at the Bowery and Canal street that would certainly wipe out the Garden.

Almost everybody has dropped into the garden once and almost everybody is to a certain extent acquainted with the woman orchestra. This orchestra has been there thirty-six years, not the same women to be sure, but an orchestra made up of the tender sex, for it is one of the things the garden boasts of, the intro-

duction of a real, genuine "lady orchestra," as the programme calls it, to the good people of New York.

When old William Kramer, the founder of the Garden, was looking about for ways to entertain his patrons he thought of this and got straight from Berlin the first woman orchestra that ever arrived in America. It was under the direction of Mme. Blechschmidt, and it caused a great sensation when the Madame waved her baton for the first time up in the old gallery that preceded the present stage and the newcomers from Berlin showed and played like the men.

Although it can't be recognized as it stands to-day, part of the Garden is the old Bull's Head Tavern of the Revolution. Washington is said to have made his headquarters for a time in the old building. The tavern was three stories high. They have built on to it since, but it is still there. It had no cellar and there isn't you to-day. The old hand made beams of the tavern still help to support the present building.

Behind the old tavern was a cattle yard, and when William Kramer opened his little beer garden in 1858 this had become a coal yard. Later as business grew he

"EMPIRE DAY" IN LONDON

Continued from First Page.

devising special equipments for airship passengers. One offering is an extremely light airship travelling trunk made of aluminum, with cunning leather attachments for fastening to the airship car. The "malle-aero," to give it its international name, has no compartment for the large, fashionable feminine hat, but it contains with other things a small medicine chest filled with medicaments that may be useful for a sojourn in high altitudes.

Evidently the inventors have considered the inexperience of greenhorns in airship travelling. For their benefit and guidance the following aerial ten commandments are printed on the lid:

1. Do not fear accidents; the airship is safe enough and cannot, like a train, run off the rails.
2. Keep calm; do not fidget or throw your arms and legs about in your excitement.
3. Do not smoke.
4. Do not light matches.
5. Do not make a nuisance of yourself by making commonplace remarks about the advance of modern science. Everybody knows it is advancing.
6. Be sensible about your equipment.
7. Do not take useless baggage; the necessary things are heavy enough.
8. Wear sensible garments. It is cold high up in the air.
9. Do not grumble because there is no dining car on the airship.
10. Do not despise ordinary land travellers. It was not you who invented airships.

The youthful appearance of the children of the late King Christian of Denmark is remarkable. In addition to the Queen of England, who eclipses the rest in this respect, there is the gay and spruce Georgios of Greece. To look at him, with his hat on the back of his head and a person of anything but patriarchal aspect.

Yet he is a great-grandfather. To be sure, he became so only a week ago when his granddaughter who is married to Prince Wilhelm of Sweden gave birth to a son. The Prince is the second son of the King of Sweden and has many friends in the United States of America since his visit a couple of years ago.

Signor Alberto Scarpellini publishes in Le Vita of Rome an account of a recent visit he made to Messina. He found the harbor crowded with vessels loading and discharging cargoes.

At the landing place there were about twenty hotel porters who stood in line awaiting the arrival of passengers and shouted out the names of the hotels they represented, all high sounding names, as for instance: Grand Hotel Messina, Grand Hotel Rome, Grand Hotel Regina, Hotel Messina, Hotel Rediviva. Close by there was a cab stand.

order to facilitate the clearing of the ruins.

Two wooden encampments have been built on each side of the city, the so-called Piano della Giostra on the left and the Piano della Moselle on the right. Further away is the American village, connected with the Piano della Moselle by means of a bridge 16 metres long spanning the Zaera. The following are the numbers of all the huts built at Messina. In the city 1,233 Italian huts, 982 American houses and 85 sheds for offices; in the suburbs and nearby villages, 4,804 Italian huts, 47 American houses and 30 sheds for offices. There are besides over 541 huts, not yet completed, being built by foreign relief committees, and about 8,000 provisional huts which must be demolished.

One passage in Signor Scarpellini's article is as follows: "I cannot understand why American wood and labor should be praised so much. The American houses are built of wood only a millimetre (1/16 inch) thick, and they have been built by Italians as the two American master carpenters and twelve bluejackets spend most of their time playing baseball, for which they have laid out a special field. Meanwhile our Government is spending \$300 a day for building these houses."

Spanish prisons have so long held the evil reputation of being dark and fearsome dungeons that it comes as a surprise to learn that the inmates of the Central Prison of Madrid have been having a real good time, so much so that Señor Salillas, the governor of the prison, has just been dismissed on account of his too tolerant views on prison regime.

It appears that among other privileges enjoyed by the convicts in this model prison was that of publishing a weekly journal appropriately named Force. Copies of this were sold in the prison at a peseta (10 cents) each, but the principal source of revenue was the advertisements. Several long sentence men were allowed to keep stocks of wine, coffee, soap and playing cards, which they retailed to their comrades, advertising them for sale, for instance, at "Cell No. —, second gallery."

The sale of rare first editions of Swinburne's works, including several very little known books, realized rather small prices, contrary to expectation. The following were sold for sums which are likely to be greatly enhanced when next they are put up to auction: "Atalanta in Calydon," with autograph, 1865, \$63; "Poems and Ballads," three series, 1866, 78-89, \$38; "Dead Love" (in original wrapper), \$24; "Under the Microscope," very scarce, an attack on Robert Buchanan and Alfred Austin, \$34; "The Question," 1887, a poem whereof only twenty-five copies were printed, \$29.

The income tax authorities sometimes receive returns which are rather puzzling, but the return recently made by a book-

maker was evidently treated by them as a joke. The bookmaker wrote across the return that he made his living by backing and laying against horses or, in other words, by gambling. The law said that gambling was illegal, and it was therefore impossible for him to make a return of income obtained in this way.

It is doubtful whether the income tax authorities entered into any discussion of the means by which the bookmaker's income is obtained. They probably assessed him at a good round sum, and thus compelled him either to accept the assessment or to disclose his actual income.

A case is recalled, however, in which the income tax commissioners, through a mistake, had a joke played on them by George Grossmith, the well known actor-manager. Long after his father's death the commissioners sent Mr. Grossmith a notice assessing the income of the deceased at \$10,000. Mr. Grossmith returned the document to the proper quarter, with the following note written across it: "I am glad to learn my father is doing so well in the next world; \$10,000 is a great deal more than he ever made in this. Kindly forward this notice to his new address and remember me affectionately to him."

AUTOMOBILE FUNERALS.

Everybody, including the Corpses, Can Travel That Way in Chicago.

A Chicago undertaker has a complete motor outfit for funerals—a black hearse, a white hearse for children and three special cars for carrying mourners. The three mourners' cars will carry twenty-four persons.

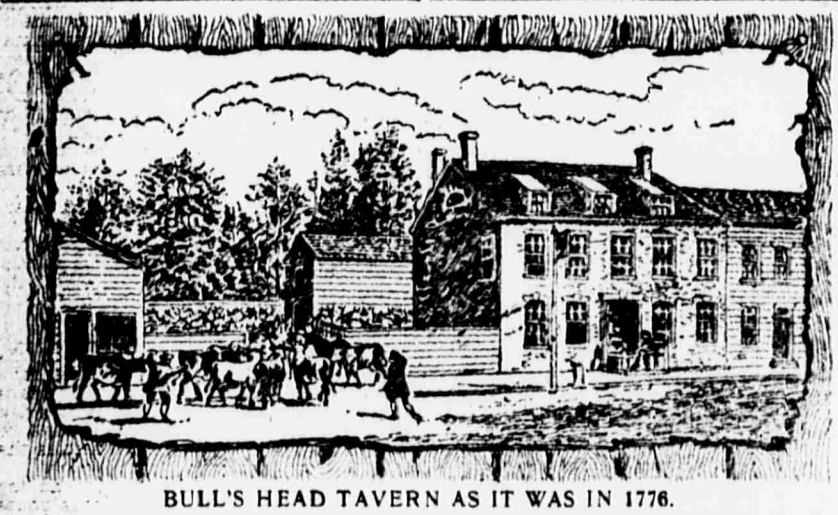
Chicago's cemeteries are nearly all located more than ten miles from the central sections of the city and to drive to them in carriages, especially when the weather is cold, is a long and wearisome journey. According to Popular Mechanics, the motor funeral cortege has travelled over city pavements and muddy roads to a cemetery eleven miles distant in one hour, the return journey being made in about forty-five minutes.

SPECIAL NOTICES.

Don't Diet For Fat

You have no appetite for gruel, have you? By the way, when, if you will, in excess of 150 pounds, I know you have no great liking for gymnasium stunts. As a rule fat folks are neither athletic nor ascetic, except under compulsion, and nowadays they are not under compulsion to be either, no matter how necessary it is for them to reduce. There is a third, better, and surer way of getting rid of superfluous flesh.

The trouble with both dieting and exercise is, first, the trouble, second, the danger (fat heart), third, wrinkles, and, fourth, stomach disgust. You are liable to all four if you exercise or diet. On the other hand, you can sidestep all four, and still reduce as much or as little as you please, even up to losing a pound a day (if you see fit, by taking a teaspoonful after meals and at bedtime of the following simple home recipe: One-half ounce Marmalade, 1/2 ounce Fluid Extract Cascara Aromatic, and six ounces Peppermint Water. Any druggist will fill this prescription for you cheaply, and you may take it with perfect confidence that it will do no manner of harm. Instead it almost invariably improves the health and, likewise, the complexion.



BULL'S HEAD TAVERN AS IT WAS IN 1776.